

# The BULLETIN

Of The  
Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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# Thousands Of Yearbooks On The Installment Plan

By Dr. Mitchell L. Voydat

*A member of the staff of advisers of "The Token," the very successful yearbook of Sewanhaka high school, Floral Park, Long Island, N. Y., sets down out of the fulness of experience that school's way of selling thousands of yearbooks on the installment plan.*

The effectiveness and, accordingly, the value of any school yearbook publication lies in its relationship to the total school situation. We, at Sewanhaka, thus believe that as the students are the "ambassadors" of a public relations program, the yearbook stands as the "portfolio." Such a concept implies that our approach to yearbook publication can not be restricted one. Accordingly, our yearbook—*The Totem*, often cited as the largest high school yearbook publication in the nation—is conceived as a powerful factor in the entire public relations program. It serves as one means of insuring community good will through an intelligent understanding of the overall pattern of education, the aims, the attainments, and the educational problems of the school. Thus, our yearbook depicts the activities of the entire school and is guided by the general principle that any effect on community opinion should be arrived at through a comprehensive interpretation of our educational program.

Our task, in the public relations program, revolves around two major areas—that of quantity and quality. National recognition makes us feel that we have been successful with respect to both.

One of the unique features of our publication—in our attempt to reach a "quantity" goal—is the

method we use in obtaining subscribers—the installment plan. So successful has the method been that in June of this year we were able to distribute 3500 yearbooks to an approximate school population of 4500. Add to this the fact that we were dealing with 170-odd home-room groups, divided into two sessions with collections spread over a thirteen week period. Yet, the end product—a 324 page, \$6.50 value was sold to the students in units of \$3.00 or \$3.50. The difference in price to the student and to the staff is made up partially by the use of the installment plan and partially through advertisements.

Basically, the purpose of the installment plan is to help defray the high cost of the yearbook to the students; but from the viewpoint of the staff, it serves to attract new subscribers, which, in turn, allows us to purchase a greater quantity of yearbooks—thus reducing the unit cost. This, needless to say, is of prime importance to us since we receive no subsidies for the publication of our yearbook but must stand on our own feet, financially speaking.

The effectiveness as well as the efficiency involved in the operation of the installment plan depends upon many individuals. A sales and distribution staff, composed of one editor and five to six assistants, serves as the core around which all

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activity revolves. In addition, two circulation staffs — one for the morning session, one for the afternoon session—are each composed of approximately sixteen to twenty members. Finally, there is one year book representative in each homeroom grouping, selected by that group, who is responsible for all matters pertaining to the yearbook.

Administratively, we operate as follows. Prior to the start of the school year in September, collection dates are agreed upon. Generally, our first collection is scheduled for the last week in September while the last one is held the week prior to the December vacations. These dates are printed—our printer does this work for us—on the face of 4 x 6 colored cards. Each class has a different colored card, blue for freshmen, orange for sophomores, etc., with three columns that provide for the subscriber's signature, the homeroom representative's signature, and a last column for the staff's approval. These cards are placed in a manilla envelope, the front of which contains the homeroom number, the homeroom teacher's name, and a form for the use of the homeroom representative in that order that he might indicate the total amounts collected on each date. In addition, there is an identifying color sticker corresponding to the color of the class cards inside the envelope; this helps us in both sorting the envelope as well as in handing them to staff members responsible for proper procedures. These envelopes are deposited in the homeroom teacher's mailbox the day prior to scheduled collections.

Collections are scheduled for Wednesdays during the long homeroom guidance period; but since any half of the pupils in any given session are at an assembly program, we are forced to make additional

collections during the next day's short, ten-minute homeroom attendance period.

In the homeroom, the representative collects in multiples of twenty-five cents, filling out the appropriate cards for each subscriber. The total amount collected is then indicated on the face of the manilla envelope; placed inside a smaller, letter-type envelope which is provided, and which, in turn, is placed inside the larger manilla envelope.

The circulation staff's primary function is to collect these manilla envelopes, check the amount of money inside with the amount indicated on the face, and return the envelopes to the sales and distribution staff. As the envelopes are returned, a member of the staff turns over a circular tab, placed on a large hanging bulletin board, for each envelope received. Those not turned in, for some reason or other, are tracked down the very same day. The envelope is then ready for proper accounting. Duplicate records are maintained on staff cards similar to those filled out by the subscribers. In addition, the total amount deposited with the staff from each homeroom is re-recorded on a separate form. This gives us a ready check in case of errors.

This process is repeated week after week until all collections are exhausted. Those who have not completed payments of \$3.00 must pay an additional 50c. Of course, new orders after the last collection date will also cost \$3.50. To ease matters on distribution day in May, we usually hold one "clean-up" collection in February of the new year.

We find the plan, though mechanical, extremely successful in attracting new subscribers. Thus with quantity we are able to produce a yearbook of better quality.

Ultimately both of these factors unite to meet the demands of a community-wide interpretation of

of our educational program—one facet of our public relations program.

## How Large Is The Worm In Our Book?

By Herbert Michaels

*Is it time to put an end to the theme aspect of the yearbook? This point of view is here discussed by the adviser to "Caduceus," yearbook of the High School of Commerce, Springfield, Mass. Should any reader of The Bulletin want to contribute an article setting forth a different point of view, the editor will be pleased to consider it for publication.*

Lurking in the troubled and turbulent depths of every yearbook adviser's mind are several monsters who for sheer ugliness combine all the worst qualities of Fafnir, Grendel, and the driver who pulls into the parking space you've been waiting for.

Two of these, "Finance" and "Deadline," must always be with us. But I write to suggest that it may be time to put an end to the third, "Theme."

First let me hasten to say that I am no experienced St. George in the field of yearbook combat; and some battle-scarred veteran may perhaps appear who, out of his wisdom, will tell me how to make a purring Persian of this nightmarish dragon. If so, I shall welcome it.

Yearbook theme frightens me for several reasons. To mix a few metaphors for ourselves, it calls for, first of all, a strenuous search in a field that has been gleaned many times. The best of the themes, in my opinion, are those old favorites: the yearbook as dramatic production; the yearbook as radio broadcasting station; and, already overdone, the yearbook as television studio. Yet shopworm as these central ideas are, they are often

more satisfactory than the concepts which turn up when one roams far afield in search of the new.

Even with a reasonably elastic and comparatively new theme, the burden of constant repetition hangs like an albatross around the neck of the staff. In these days of the fad for science fiction, the theme of *Space Travel* would seem to be both timely and broad enough. But the principal of the school then must become "Space Commander Brown," while his assistant becomes "Space Lieutenant-Commander Smith," and each teacher takes, obviously, the rank of "Captain" in charge of a "squadron" of "Space Cadets" (students). The ship, of course, is heading for the "Stars of Knowledge." And en route, the two seniors selected by ballot as the "Class Couple" pledge their undying love by the light of the moon, which naturally shines much more brightly once the ship is free of earth's atmosphere. The senior prom causes some trouble; but we make our ship land on an enchanted island in the ether, where soft music, played entirely by mental telepathy, creates the magic atmosphere.

However, by the time we come to the Latin class and the Agricul-

ture department, there are new ridges in our brains, and the reader is doomed to exhaustion and surfeit.

Furthermore in this situation, "gimmicks" in the forms of tricky outlines and precious cutouts tend to de-emphasize the important material. To refer to our space theme once more, the readers are so distracted by the whirling satellites and flashing comets that they almost forget to look the incongruously—enclosed faces of people.

None of this bothers the adviser on publication date, for by this time, he has mercifully broken down under the strain of supervising (re-writing?) editorial material in order to cram the valedictorian's address and the picture of

the custodial staff into the drawn-out metaphor; and he been put out to pasture as adviser to the Chess Club or as the Co-ordinator of the School Calendar.

Is this kind of literary maneuver a necessity in the yearbook? What is the purpose of the book after all but to serve as a pictorial-editorial record. The students are mainly concerned with seeing their own pictures and those of their friends, clearly and sufficiently large. The administration wants an accurate record of the year's events that will show the school in a favorable light. Advisers wish credit for achievement to be given to the deserving.

It is time to ask ourselves whether these purposes are not obscured by theme pyrotechnics.

## Good Photography In Yearbooks Involves Planning And Work

By Wyatt Brummitt

*The editor of The Bulletin asked this member of the Editorial Service Bureau of Eastman Kodak Company in Rochester, N. Y., to write a special article "germane to photography in yearbooks." The editor feels that the ideas set forth below are practical, clearly and simply stated, authoritative, and helpful.*

Good editing depends very little on luck, or flashes of brilliance, or wishful thinking. There's no avoiding the brutal truth—what it takes is WORK.

As editor (or adviser or art editor) you will have assembled your staff and have a preliminary dummy. You will know about what you can spend and what kind of printing you're to use.

You're the doctor as far as selecting material is concerned; but you'll be wise to consult with your printer and or engraver on picture reproduction. Have your engraver give you a sample of a picture repro-

duction. that can be set up as a minimum standard. Do not waste time or money on any picture that won't stack up that minimum.

Much of your book will be devoted to illustrations, most of them photographic. Formal portraits of seniors and other V.I.P.'s should be made by a professional photographer. He can handle some of your group shots too—pictures of organizations, lower classes, and teams—assuming that he's good at handling people.

Beyond these assignments, there's a world of pictures which can be better made by students . . .

"better" because of their opportunity to be on the spot when pictures happen. Photographic quality may not be professional, but can be entirely usable.

Issue a call early in the year for all camera toters. Line up your camera club. Find out what equipment each person uses, and what his experience and interests are. Then you'll be able to make your assignments logically. Here are some of the obvious ones: Athletics, Social Events, Scholastics (class projects, class scenes, etc.), Drama, Around School (arrival of buses, traffic cop, maintenance people, etc.)

Assign the making of as many specific predictable pictures as possible. Don't depend on unplanned, unsolicited shots, although you probably will receive quite a number.

**Photographic Quality.** A picture is a failure if it doesn't say what you want it to say. A photograph must be clear and sharp, with visible detail in both highlights and shadows. Getting such a picture is not difficult. A rock-steady camera operated by the rankest beginner will give you sharper, better pictures than you'll get from a fan who knows all the technicalities but forgets to hold his camera still. Photographic exposure is simply getting the right quantity of light from your pictured scene into the camera. A "photoguide" is tremendously helpful in getting correct exposures.

**Interest.** Be sure the human interest is in terms of school life. A successful, informal picture for your book is one which tells a story of interest to the greatest possible number of people in your school. Thus, a picture of Hank, the traffic cop on duty near school every morning, will have more appeal than one of some visiting

dignitary from the State Department of Education.

**Group Pictures.** There's no excuse for a picket-fence arrangement of a small group. It's unnatural, uncomfortable. An informal conversational-type grouping is far better. The larger group is the more difficult problem. Use a high rather than a low camera angle so every face has a chance to be seen. If you expect people in your pictures to be recognizable, see that no head shows up in the finished cut less than  $5/16$  inch high.

**Cropping.** When an assigned picture finally materializes, chances are that the picture, as photographed, does not jibe exactly with the shape and size of your space, as dummied. Look it over (with a reducing glass if available) to see if it can be made to fit, by eliminating part of the fore—or background or waste spaces at the sides. This is called cropping, and your tools are a pair of L-shaped cropers which you can make yourself from an  $11 \times 14$  cardboard.

A crop mark is simply a line drawing of a picture to show the engraver the limits of the area you want him to use. Show very definite, absolutely unmistakable marks for the width and height of every picture. Use the margins. Do not draw or mark on the back of the picture area.

**Retouching.** Retouching is artwork performed on a photograph to make it reproduce better. It is strictly for experts only, and is expensive. Be specific about how much is to be done. Facial blemishes, for example, should be touched out as routine procedure.

**Scaling.** How can we be sure, for example, that a  $2\frac{1}{4} \times 3\frac{1}{4}$  print can be made to work out satisfactorily in a  $5 \times 4$  space?

On a piece of tracing paper draw

a  $5 \times 4$  rectangle; then draw a diagonal. Lay the tracing paper over the picture so that the lower end of the diagonal line covers a point in the picture which is at the extreme lower left (or right) of the desired area. Follow the diagonal line with your eye and make a little dot on the line where it starts to zoom out of the area of interest. Then measure the distance of that dot from the two sides of the rectangle from which the diagonal emerges. You might find, for example, that an area  $1\frac{1}{4} \times 1$  will give you what you want; the maximum width with a film  $2\frac{1}{4}$  high would be about  $1\frac{13}{16}$ .

You can also reverse this process. With an  $8 \times 10$  print you can use an extended diagonal to gauge the area in which the picture will come down effectively to  $5 \times 4$ .

*Printing Processes.* Don't select your printing process by asking "Which is cheapest?" Get two or more bids on each process, and be sure your quotations are for work of comparable quality.

There are three basic printing processes. *Letterpress* is the process of reproduction from raised characters. This is the original and most commonly used form of printing. *Offset* is printing from a smooth surface. "Copy" for offset—both art and text—is photographed page by page as per original layout. *Rotogravure* is printing from etched depressions. Essentially a longrun pictorial process, rotogravure is well adapted to Sunday newspaper supplements, magazines, and such.

For good reproduction of photography by letterpress, your paper must be of a coated or glossy type, while offset can be used with wide variety of papers. While letterpress errors can be more or less easily corrected at the last minute, it is more difficult with offset. Offset enables you to have your text re-

produced directly from written or typewritten copy.

One of the least expensive, most effective plans for a small school is mimeograph or multigraph for the reproduction of typewritten text plus full-page-size photographs—*actual prints*—bound in with the mimeo pages.

*Good Photographic Copy.* Any photograph intended for reproduction is a "glossy." Inspect a picture in good light, checking it for muddiness, chalkiness, and fuzziness. If it shows detail in both highlights and shadows and is uniformly clear, all's well.

Sometimes you will want to enlarge *all* of the negative, and sometimes you will crop it so that only a specific area is enlarged. *Flopping* is sometimes the answer if your subject seems to be gazing *out* of the book. You can make him look the other way by directing the engraver to do a left-right reverse, but watch out for letters, etc., which would appear backwards if flopped. *Multiple printing*, or the combining of two or more negatives to produce a single print, is called a *montage*. Montages are popular with yearbook editors; but for the appearance of the book, don't overcrowd your montages. In selecting pictures, be certain the various subjects appear in their proper relationship. Otherwise, you have a montage with a petite cheerleader head and shoulders taller than a husky fullback.

*Equipment.* In every school there are one or two avid fans who have press-type cameras and bushels of gadgets. Enlist their aid; they will be useful, and you can depend on them for the more difficult shots. But don't let them hog the act. Any reasonably good camera, even a box camera, can produce satisfactory yearbook pictures.

*Finally* — and this is probably the

most useful advice of all — discuss your photographic problems and proposals with a well qualified expert. And urge all your yearbook photographers and photo contributors to enter their best pictures in the National High School

Photographic Awards. This \$5,000 picture-taking contest offers a wide-open opportunity for the recognition of fine school activity photos. Write: — National High School Photo Awards, 343 State St., Rochester 4, N. Y. for full details.

## Adviser Describes Student Project For Producing Yearbook

By Mary E. Heald

*The adviser of the yearbook, "Maldonian," at Malden high school, Malden, Mass., writes about a "somewhat unique set-up" with regard to the production of her school's annual — a set-up which many other advisers may envy.*

The high school yearbook is coming of age; through the country more and more schools are realizing the value of a complete book, not only to give its readers a record of the entire school year, but also to allow a group of students the experience of working as a team to produce something worthwhile and lasting. No longer should the yearbook be just another headache for the already overburdened senior adviser.

At Malden high school we have a somewhat unique set-up, but it does seem to work for us. With no journalism courses, as is true of many New England schools, the bi-weekly newspaper and the yearbook are advised by separate advisers. To each is allotted "in school" time for the production of the publications. Relieved of two periods of English a day, we have this time for the newspaper and yearbook meetings. All the students participating in these meetings receive credit for their work; but as yet, no one on the staff receives college credit for the work he does.

In the yearbook area, the entire

staff numbers well over a hundred students. Considered as an important part of the team, but not receiving any office credit, are the forty odd homeroom representatives. The active staff, meeting each day, consists of the editorial, business, art, and photography departments. Included in this group are members from all three classes so that the organization is a permanent one. By the time the members become seniors, they are well acquainted with the responsibilities involved in producing the yearbook in which their class holds major importance.

Our yearbook organization has two very fortunate assets that should be the privilege of every adviser working on a book. We have a most interested principal and a school itself that is yearbook conscious so that the students consider it a real honor to be on the staff. Many a junior high graduate comes into high school anticipating that he may be chosen to work on the staff.

There are no rigid rules for joining the yearbook staff. This has its

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advantages and its disadvantages; but over the years we have had few real failures and many students have gained leadership and poise, as well as experience in the publishing game. It is always a challenge to me when a teacher in another subject field suggests that she has spotted someone whom she feels that working on the Maldonian staff may help. Indeed, it is not unusual for that person to find himself and become one of the top editors.

Being a school in suburban Boston has its specific advantages. We are near enough to go into the printers to learn exactly what happens when a yearbook is put together and printed by lithography; to go to the bookbindery to see how our books are covered; even to go to the die cutter's to see the work of the art staff transferred into a brass die for our cover design. Whenever possible, work with your local men; even if they do not always have all the varieties of type or the same speed of production, these actual contacts are of inestimable value in any student project.

Of great importance, too, is the local photographer. Here again we are very fortunate because our local man not only takes all the portraits but he also gives actual supervision to our photography staff in their darkroom work. That is a worthwhile tie-up for him, for he often discovers a student assistant to work at the studio in after-school hours. A well organized and completely equipped darkroom should be the goal of every yearbook staff. We also find it worthwhile to buy our photographic supplies from a local merchant who not only gives the boys an excellent discount, but often advises them on the materials to get and now and then tucks in some needed piece of equipment as

a gift—one year it was our strobe light. These local contacts make for excellent training in good public relations. All the candid shots for the book are taken by the student photographers, sometimes more expensive and not always as successful as the professional, but the young photographers gain a sense of responsibility and an ability to deal with people that reciting in a class seldom offers.

No yearbook gives training to as many as possible if it does not include the art staff who can have the opportunity to help coordinate the book and also to experience the thrill of seeing their work published. This latter privilege is not that of the art staff alone; for it is far more stimulating to see your work, editorial, photographic, or artistic—actually in print—to be included with all the other publications on your public library shelves, than to participate in many a class recitation.

Who pays for all this? Our business staff, under the leadership of the business manager, is a well organized office that efficiently handles the more than six thousand dollars a year that is necessary to produce the Maldonian. Under the business manager are his subscription staff, his advertising crew, his secretaries who file the monthly reports from each staff member, and his promotion staff who keeps the Maldonian before the public with sales of M.H.S. pencils, rulers, assignment books, duplicate orders of group and candid pictures, and an endless, it sometimes seems, number of schemes for making an extra penny. This section of the publication offers excellent training in efficiency, salesmanship, and ingenuity. Through our advertising staff, the community is becoming more aware of the value of the project, and the merchants begin to

feel that it is not "just a gift for the kids" when they include their advertisements.

No staff of this size should be without its permanent records of accomplishment to which next year's staff may turn for help or warning. This again aids the adviser when she needs tangible evidence for the rank she has recorded in the office. Sometimes excellent bits of creative writing find their way into these records.

All yearbooks have to go to the printer so early that no staff today can function completely which does not plan some sort of summer edition that includes everything through the graduation events. For six years, now, we have published a sixteen page booklet to insert in the back of the Maldonian. In this edition we include senior prom, senior banquet, graduation, honors and scholarships; also Spring sports,

musical events, plays, and assemblies. Not only does this make the year's record complete; but since it is the job of the incoming staff to prepare this booklet, they have had some actual experience in working together as a group before they tackle the new book in the fall.

In these days of needing to learn to work and live together harmoniously and effectively, the high school yearbook is becoming one of every school's leading and most worthwhile projects. Everywhere records are considered necessary and vital. No longer does the yearbook furnish the opportunity for just a few to prepare a sensational record of their senior year; but it offers a challenge to a large percentage of the student body to work together as a team to show the year's activities of their whole school in a book of lasting value.

## Let "Names Make News" In Student Publications

By The Editor

*The writer of this article, who is the active adviser of The Mercersburg News, a weekly six-page paper in a boys' private school, once asked the student readers in an anonymous questionnaire for ideas to improve the weekly. Many of the suggestions were impractical and some were ridiculous. But one idea, "More for fellows and about them," impressed him very much, although it is capable of many interpretations. Ever after, however, this adviser stressed the use of more names in more ways in the paper. Has it been worthwhile? Yes, although it has meant more work. Less frequently heard is the student complaint, "What is there in the paper for me?" And the use of more names in more ways has helped to overcome that complaint.*

"Names make news. Last week these names made news."

This quotation came from a section entitled "People" in a current issue of that very news-conscious magazine, Time. The names of the thirty-or-so persons mentioned in this section—and mentioned be-

cause their names had value as news—were printed in black type.

People—names—news. Because all the boys and girls in all the schools throughout the United States are people; because student publications are, or should be, written by students, about students, and for

students with, perhaps, a certain amount of faculty guidance; then those students taking part in any ethical activity around a school have a right to have their names mentioned, if it is possible, in those student publications devoted to recording student activities. Yet what school newspaper, yearbook, magazine, etc., prints all the students' names it can or should? And if any publication does, how many of those names are wrong in some way?

"Remember that a man's name is to him the sweetest and most important sound in the English language." Dale Carnegie used these words some years ago in a book entitled, "How to Win Friends and Influence People." The statement may sound somewhat saccharin to some; but it does describe a profound, psychological truth, a truth that student publication advisers and their student staffs ought to notice more than they do.

"Shucks! The paper has again left out my name!" or, "Once more that scandal sheet has spelled my name wrong. Doesn't it ever get anything right!" What adviser, what student in a school which sponsors publications has not heard some such comments. But no matter how facetiously such complaints—for that is what they are—may be worded, they do indicate that something is wrong, that someone is offended, and that something should be done about it.

Here is a true story which illustrates the importance of even a middle name.

A college professor, meeting his class for the first time, asked each student for his full name. One boy gave his name as, say, Henry Lilly Smith. Some he-man-conscious fellow nearby snickered and said in a sneering undertone, "Lilly!"

Smith rapped back, "Lilly was my mother's maiden name, and I'm proud of it. She died when I was born." The ensuing silence was impressive. No one laughed again at a name. Was Dale Carnegie right?

The more frequent use of names in the student press applies particularly to those publications whose format or frequency of issue allow them the space to carry names. If this adviser's experience can take the form of a general recommendation, he will word it this way: Print as many students' names as possible, print them as often as possible, and exert every effort to spell them all correctly.

Further elaboration of this may be helpful. If the school stamp club holds an auction, if a few of the younger students go on a hike or a picnic or something, if some service group holds a monthly meeting somewhere—to cite but three instances of activities around any school which a self-important senior on a publication is apt to regard as trivial—then the adviser of, say, the school paper should more-than-persuasively suggest to his staff that some account of these seemingly-trivial events appear in the school paper, and that each account include the names, all spelled correctly, of all the students taking part in each happening. When the paper comes out the boys and girls concerned will look for their names—names that otherwise might have been forgotten; and most parents, interested friends, and relatives will also appreciate reading those names which, to them, mean something. All concerned are likely to be pleased. And the paper will make more friends—a thing sometimes very much to be desired.

The activities of the senior group, particularly in athletic events, are

likely to be written up in a student publication, because, usually, the editorial staff consists of seniors with the interests of seniors at heart. This is as it should be. But the adviser should remind those reporters of senior athletic activities not to forget names, and particularly the names of substitutes. Even cut out descriptive matter to get in names.

How many pictures of groups of students appear in school papers, and more often in yearbooks, without the identifying names beneath those pictures? Names beneath a picture of a group identify and individualize each person in that group; without names that picture is just a picture for a little while only. But ten years from now, what is a group picture without the names underneath? For the answer consult an old yearbook and find one such picture.

Can anything practical be suggested to ensure that more names, correctly spelled, get into a student publication? Yes, the writer of these lines, who is the adviser to a weekly newspaper in a boys private school and goes to a lot of trouble over names in the school paper, offers seven. Generally speaking, they have helped as far as his paper is concerned. Other advisers can adopt, adapt, reject, and add to them in any way they desire.

1. The adviser should make available, and easily so, many copies of the student roster containing the official spelling of all students' names.

Each September at Mercersburg over one hundred mimeographed copies of all the names in the student body and faculty are made available for distribution. This involves cutting stencils, stapling etc. Each member of the newspaper's writing staff gets one; if he loses it he can have another. Each

student manager and each faculty coach on an athletic team can have one, two, or six if they so desire. If they lose them or want more, they can have them. An at-a-glance, eye-level copy is fixed above each typewriter in the publications' room. Special, at-a-glance eye-level copies are provided for the proofreaders. This adviser keeps one under the glass on his desk in his private quarters and another mounted one hanging on the wall.

Someone may ask: What form should the names take? Each adviser of a publication, taking notice of local custom and tradition, should be the one to decide the particular way he wants student and faculty names to appear in print.

At Mercersburg, students' names appear in the school paper as they are written in the specially prepared mimeographed roster. If the roster says "John Jones," then as "John Jones" it appears in the paper, and not as "John H. Jones," or "John H. Jones, Jr." etc., unless, of course, there is more than one Jones; then the identifying middle initial, or other distinction, which the special roster makes clear, is used. This "John Jones" way of printing names is done to cut down errors and to save time and space—which it does. Nicknames are used occasionally, particularly on the sports pages.

Names of members of the faculty—who sometimes can be very fussy as to the way their names appear in print—are used in the form of "Mr. Henry H. Parker," and afterwards as "Mr. Parker."

With all this, does The Mercersburg News get errors in names? Yes, a few, I am sorry to say.

2. To help reduce errors, let the newspaper adviser stand up once in a September assembly of

the whole school and state that if any student's name is being spelled incorrectly in the school paper, magazine, etc., provided the error is not a typographical one, that student should feel free to tell the editor or the adviser.

This is almost asking for trouble. But it lets the student body see that the adviser and the publication staff care about those for whom that publication exists. How is a writing staff always to know there is an error in a name unless they are told? And who can better point out the mistake than the person whose name is spelled wrongly?

3. Many more students' names can find their way into print if a publication staff attempts complete coverage of all the news in a school.

Taking appropriate notice in print—if such is possible—of all the ethical happenings and activities around a school will make a lot of friends for that school's paper, yearbook, magazine, etc.

4. Let all the school organizations—curricular and extra-curricular—know that the newspaper, yearbook, magazine, etc., want names, all the names, the right names, and names correctly spelled.

This will take time. But once the idea gets going it can prove most helpful to publications.

5. More names can be included in the newspaper or magazine if each issue carries short, personality sketches of one, two, or more members of the student body.

Student interest in a periodical doing this sort of thing will be immeasurably enhanced. Such personality sketches should tell in an ethical way something of the likes, dislikes, friends, achievements, ambitions, etc., of the person so honored. It would be difficult to name more consistently popular features in The Mercersburg News than the weekly "Candid Comments on

Campus Characters," or the weekly "Sportsman on Parade."

6. Only constant checking with the official roster will reduce the spelling errors among names.

Even though neatly typewritten lists of names come from the principal, a teacher, an athletic coach, etc., for inclusion in a publication, check those lists for spelling errors. The publication gets the blame for the errors, not the people who first made them. In the degree, too, that student staffs and advisers realize that proper names are rarely spelled according to rule or reason, so will there be less chance of spelling errors among names.

7. More names can appear in the newspaper, magazine, etc., if such a publication conducts an ethical opinion poll among students whose names are not usually seen in print. Print the names of such students along with the answers they give.

The writer has no use for parading names through the medium of a gossip column. To him such columns are too frequently silly and sometimes brutal drivel.

A judge—probably a journalism student—in a mid-western scholastic press association contest wrote across an article in a copy of The Mercersburg News, "Take out these names. What stranger is interested in such a list?" No stranger is! Who said he was? A school newspaper, yearbook, magazine, etc., recounts the doings and interests of those students, within an organization of limited size, activities, and outside appeal. Such publications circulate among the students in that school, their parents, their friends, and probably some people in the community in which those boys and girls live. Hence, then, the need for more students' names, sooner than fewer, instudent publications.

# How To Estimate Your Word Count For Copy

By John R. McPherran

*A printing instructor at the large Sewanhaka high school, Floral Park, N. Y., and an adviser to its paper, "Sewanhaka Chieftain," a many times medalist winner in the Columbia Scholastic Press Association contests, writes here on a topic which sometimes affects the paging aspect of a publication. The other advisers on this school's paper are Dr. Hugh Flaherty and Dr. Sigmund J. Sluszka, president of the CSP Advisers Association.*

The school paper has been distributed and the staff meets to talk over the results of its efforts. The bill faces the manager who wants to know why he has to pay for four galleys of overset matter. Of course, the bus story came up at the last minute; but why did the page editors of sports, features, editorial, club, and homeroom all have a surplus of articles that will be dead by the time the next issue comes out?

Does this happen to your staff? Do your page editors know the capacity of their page in words? My experience has led me to believe that the problem of the editors is knowing how many words his reporters have turned in and how much type is going to make for the columns he must fill. It is easy enough to add up the total inches or lines displaced by pictures, cartoons, special column headings, for one can compute the total inches occupied by these items and multiply by the number of lines contained in an inch of straight text matter from a previous issue of his paper. Knowing the inches of one column, the number of columns, the number of pages the next issue will contain, gives the total inches for which the editor in chief is responsible. Assuming the paper uses very near the size type used in a metropolitan

daily, such as an 8 point body linotype slug, an inch of type will contain approximately nine lines of type. There are 72 points in an inch, so nine lines times 8 point slugs equal 72.

The majority of newspapers are printed by letter press using Linotype or Intertype machine composed slugs or lines. Special newspaper type (fonts) letters with easy readability and clearness have been designed by both of these machine manufacturers.

These type faces, called Ionic, Ideal, or Excelsior are made in sizes appropriate for news text matter. As you are probably interested in 7 point, 7½ point, or 8 point, let us assume your paper is printed in 7 point Excelsior type leaded, or spaced one point between lines, which will make the size of the slug 8 points.

Now, with this background of information we can take your typewritten copy and find out how many lines of type it will make.

Typewriters are so designed that each character receives the same space horizontally. Pica typewriters make 10 characters per inch while the Elite makes 12 characters per inch. This is easy to remember for Pica type is 12 points, so 12 points equal 10 characters and 10 points make 12 characters.

For example: A manuscript has an average of 64 characters to the line when typewritten. If the lines have been double spaced properly for the printer, there will be about 25 lines to the page. Sixty-four characters to the line, 25 lines to the page, and 3 pages will give a total of 4800 characters.

A suggestion for the adviser is to have copy sheets mimeographed for the reporters with two rules running vertically and centered with enough space between them to allow the average number of characters which appear on a line of the printed column in your paper. This will allow the reporter or typist to check on the number of lines he is writing and will approximate fairly accurately the length of the story or article. Linotype operators sometimes upset this line-by-line copy arrangement by using various sizes of spacebands, tight justification, or loose justification of the lines.

Your printer can tell you, if you do not know, the name of the type face you use for the news matter in your paper. He can also tell you the character count per line of printed matter. Charts are supplied by both the Linotype and Intertype Companies and can be secured from their public relations or sales departments. These charts cover every face and size of type used by printers. However, you can secure a quick figure for character count by counting the characters (spaces and punctuation included) in ten or twenty lines of type in the last issue of your paper.

Seven point Excelsior was chosen earlier. This size type face will run 34 characters per line. Taking our 4800 characters of copy and dividing it by 34 characters per line, we will find we have 142 lines of type.

Again using our previous information of 9 lines per inch, our copy makes 19-1/3 inches of column material. The 34 characters per line used above was for a 12 pica column width. Your column width may be different, but as suggested, a character count will give you an amount which can be quickly applied to your typewritten copy and reveal the line or inch measure of each article turned in by the reporters.

There is another method which interests students who like to toss phrases around about "picas" and "ems". In examining a copy of this Bulletin to see how the word count ran per line and inch, I discovered one article averaged six words per line, another five. It is apparent, then, that the number of words per line depends upon the vocabulary of the writer or the age of the students he is accustomed to addressing.

The length of the lines in this bulletin is 13 picas. As a pica is 12 points, then the line is 13 times 12 or 156 points. The type size here is 10 points, so the 146 divided by 10 equals 15.6 ems of type per line.

The average line of The Bulletin works out about 5 words per line; or 15.6 ems per line divided by 3 equals 5 plus words per line. Rough estimating allows 3 ems per word, and can be used to secure an estimate of space for news stories in your paper. This Bulletin page column is 44 picas from top to bottom, or 525 points, which allows 52 lines per column. At 5 words per line, we see that a page of 2 columns will hold 520 words.

I hope this information is presented simply enough so as not to cause your editors to shy away from attempting to control their word totals, and that composition costs can be held down to a minimum from now on.

## Notes From The Editor's Desk

One of the attractive features of The Bulletin to its editor is the book review section on the last four pages. Written for a number of years now by Hans Christian Adamson from his home in California, this section is appropriately entitled *Guide To Good Books*. The editor tries to follow fairly closely the book-reviewing world; but when Mr. Adamson's manuscript comes along the editor always learns something from it about an important book he hadn't seen reviewed elsewhere.

Readers of these thumbnail-sized book reviews will be pleased to know — if they don't already know it — that Mr. Adamson's own book, *Keeper Of The Lights*, was a July selection of the Literary Guild. This "saga of our lighthouses, lightships, and the men who guide those who sail the seas" — to quote the apt description on the cover of the book — is well worth reading. The editor knows this from personal experience, for he has a copy.

Now comes word that Mr. Adamson has co-authored another book. *Hellcats Of The Sea* is its title and the other author is Charles A. Lockwood, vice admiral, USN. This book tells the story of those U. S. submarines that used a top-secret sonar device to penetrate Hirohito's mine fields and deal the deathblow to Japanese shipping. The publisher is Greenberg, New York City.

\* \* \*

"She was a magnificent person and can never be replaced. We shall never forget her services or the radiance of her personality."

So wrote a correspondent about that lovable person, Miss Mar-

guerite M. Herr, who died this past June at the age of 74. An interested and active member for many years of the Advisory Board of the Columbia Scholastic Press Association, head of the English department for ten years — prior to her retirement in 1948 — at the high school in Durham, North Carolina, adviser to that school's newspaper, Hi-Rocket, and busily associated with many other affairs scholastic and civic, Miss Herr contributed something of her kindliness, her gentleness, her helpfulness, and her radiance to everything or every person with whom she came in contact. The editor, for one, will long cherish the memory of that loveable personality.

Wrote another correspondent:

### THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines. Over eighteen hundred copies of this October 1955 issue were printed.

It is published four times a year in May, October, January and March by the Columbia Scholastic Press Association, Columbia University, Box 11, Low Memorial Library, New York 27, N. Y. Subscriptions: \$1 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly, six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

Copyright 1955 by Joseph M. Murphy, director of the Columbia Scholastic Press Association.

"Miss Herr was such a part of our school that we have never stopped missing her. I am sure she will live, yet, for a long time."

"The radiance of her personality." Surely of such is the Kingdom of Heaven!

\* \* \*

"Why is it that each year the same mistakes are made in the same papers?"

This comment was made one day this past summer to the editor by a judge in the March 1955 Columbia Scholastic Press Association contest. The editor asked for a list of some of those "same mistakes," and he was given the following three: 1. Long lead paragraphs with too many of them beginning with a date or not dealing with the real news of the article; 2. Unattractive make-up on the front and, especially, on the inside and back pages; 3. Carelessness or something in counting headlines.

Interestingly enough, these three were among the weak points noted by another judge who wrote an article for the May Bulletin on his judging experiences in this year's March contest.

Such mistakes get pointed out in scorebooks, of course. But why they have to be made by the same paper over and over again, and no one do anything about it, is difficult to say. If the editor of this Bulletin found his student paper revealing such blatant faults, he would at least try to do something about remedying the situation, and not wait to have his attention drawn to it *ad nauseam*.

\* \* \*

One of the well-known texts on the kingdom of the yearbook is *School Yearbook Editing And Management* by Calvin J. Medlin, professor of journalism and graduate manager of student publications at

Kansas State College. Originally published in 1949, with a third printing in 1951, it is now being completely revised by its author. To be printed by the Iowa State College Press at Ames, Iowa, it should be available this fall.

Mr. Medlin, some will remember, was the author of an article, "How To Work With Your Staff To Produce The Best Yearbook," which appeared in the May number of this publication.

\* \* \*

As an adviser, no matter what of, you have a date for November 25, 1955.

So says a headline on page four of the May number of *The School Press Review*. As the editor of *The Bulletin* cannot improve on the information given in that place in that worthy publication, he will transcribe it here for all to read.

"The Columbia Scholastic Press Advisers Association, now a member of the National Council of Teachers of English, will sponsor the Journalism Luncheon at the NCTE Annual Convention to be held in New York City next November.

"The luncheon will be held on Friday, November 25, in Parlor A, Hotel Commodore at a tentative price of \$3.

"Arrangements are being handled by Dr. Sigmund J. Sluszka, CSPAA President, Sewanhaka High School, Floral Park, N. Y. An attractive program is being planned and all publications' Advisers and their friends in NCTE are urged to include the luncheon in their convention schedule."

\* \* \*

The editor would like to draw his readers' attention to Miss Murray's article on page 22. It shows what can be done with a group of hard working, enthusiastic students.

# Give Your Students A Chance To Write Features

By Sister Mary Columba R. S. M.

*Adviser to "The Siren" of Holy Spirit high school in Atlantic City, N. J., a leader of large delegations of pupils to the Columbia Scholastic Press Association conventions for several years, and an active worker in the affairs of the Elementary School Division of CSPA.*

The students in our classrooms today are the writers of tomorrow. They are the Christians who must combat the evil forces raging throughout the world like a blazing fire. Will they be fit for the task? Not unless we instill in their hearts a high regard and overwhelming love for God and the moral law, and then enable them to become champions of the truth through the apostleship of the pen.

Pupils who have human sympathy, kindness, and consideration for others and feel as the other fellow feels will be good feature writers. They must have a sense of the dramatic, a sense of the humorous, and a deep sense of insight into ordinary happenings.

While doing a bit of research on this subject the author discovered that school paper advisers were in agreement on one point: school newspapers are an asset to a school and its' student body.

Boys and girls want school papers. They wish to be able to say, "It's our paper. We write for it. Oh, it's work," they'll admit, "but it's fun discovering human interest incidents and sharing them with others through the medium of the feature columns of the school paper."

## MOTIVATING FEATURE WRITING

There are, of course, some school

rooms where children's written stories receive approval and acceptance, and therefore young writers come to take pride and pleasure in writing stories for their school newspaper. This subtle auto-motivation is excellent and little more is needed. However, we have all had groups who dislike and bemoan the written story period. For such classes these suggestions are intended.

1. Exchanging of stories with other rooms and other school newspapers.
2. Mounting everyone's story in scrapbooks and adding such booklets to the room library puts everyone's story on display.
3. Allowing children to keep booklets of their own stories and exchanging them with each other for reading for fun promotes interest.
4. Forming a writers' club in which pupils read their funniest, most exciting, or some special story that fits some particular theme set up by the pupils for the meeting.
5. Displaying the best story of the week on a bulletin board and printing it in the newspaper, being careful that the honor be given to as many different feature writers as possible.
- 6: Reading samples of feature writing from former classes or other newspapers. This furnishes incen-

tives and positive helps.

7. Acquainting clever children, who seem to have a flair for writing, with the many children's magazines which publish contributions from cub writers. This encourages the contributors and provides opportunity to the whole class to rejoice in the accomplishment of fellow classmates.

8. Training the pupils to observe and use figures of speech for effective writing. This can be done without too much formal instruction by using examples.

9. Developing the ability to vary the position of words and phrases to dispel the monotony of sentence structure.

10. Instilling in feature writers the flavor of words. How? By getting the dictionary synonym habit.

11. To become a good feature writer don't be ackadaisical. Look up familiar words to fix their exact meaning in their minds.

12. Finding the unusual existing incidents about persons who are unusually short or tall should describe their difficulties that result from this quality.

1. The tallest or smallest person in the school.
2. The oldest bus driver.
3. The five sets of twins.
4. The special delivery mailman.
5. The butcher, the teacher.

13. Seeing the names of the students in a big delight to them; so pack the paper full of them. Name features may be used in a variety of ways, thumbnail sketches, names with pictures, outstanding members of school teams.

14. Implanting the idea of originality, which is the keynote of all features. Articles must vary and they must bristle with interesting

material, otherwise they will go unread.

15. Permitting the children to talk freely and naturally about their interests and experiences and providing the learning environment which stimulates a desire to express and to share their ideas.

16. Encouraging the use of verbs that are clear and forceful, crisp and clear-cut. Colorless, placid, or inactive verbs dull feature writing.

17. Helping pupils and giving them the means of finding and correcting their own mistakes constitutes proofreading, which is the ultimate skill that is hoped to be developed in written feature lessons.

Boys and girls who are interested succeed in writing good feature stories. The author's main objective is to show the importance of giving the student a chance to write, a chance to champion the work of Christ and Church and the School.

The reader believes that the purpose is accomplished. Students who had the opportunity to wield the mighty weapon of the pen for a small monthly school paper could go into the university, into the office, into the factory and more courageously proclaim the truth.

Hence, we as teachers have more than just an obligation to have the children's stories red - penciled, graded, and then put in neat piles on either the teacher's desk or in the pupil's hands, for this procedure soon deadens their desire to write. Therefore it seems that, producing a good story for their school newspaper is a compelling motive, a reason sufficient to warrant the painstaking efforts that finished writing requires. So do not neglect to give your charges the opportunity that must be theirs as the citizens of tomorrow and eternity.

**SOME THOUGHTS ON  
FEATURE WRITING**

My Life.  
All About Me.  
A Visit to St. Anne De Beaupre.

Human interest—

Students neglect the bird's nest outside the school library window.  
Stories of people helping others.  
Things on the way to school.  
Black seal seen in the ocean.  
A stray dog or cat who comes to school.

The Mouse Without a Tail.  
Stevie's Thanksgiving Day.  
Tommy, the Turkey.  
My Escape From Communism.  
Something Lost in the Swimming Pool.  
Incidents that Are Heart Warming.  
A Bird's Eye View of Columbus.  
A Halloween Night.  
  
Occupations Interest Pupils.  
Class of 1948 Holds Reunion.  
Patrol Selects (Girl) to Receive November Award.

Is It Worth It?

Your Future Education Depends on Bond Issue.

Our Teacher.

Punishment Turns Out to Be Pleasure.

Safety Patrol Boy Does Good Deed.  
Former Student Wins Co-Eds Laud.  
C.S.P.A. Convention.

Prominent Educator Writes for Our School Newspaper.

How Large an Allowance Should You Hvae?

Our Talent Show.

About Our Parents.

A Visit to the Bakery.

Our Class Trips.

Our Visitor.

The Attendance Officer.

Our Teachers at Work.

Ted Saves the Day.

Autumn Notice.

Fall Overture.

The Feeling of Autumn.

My Fascinating Experience at C. S. P. A. Convention.

An Editor at the C.S.P.A. Convention.

## Editors Appoint Themselves, Says Private School Paper Adviser

Anonymous

Editors in chief of school newspapers usually appoint themselves — that is if ability, suitability, work done, and interest shown are the guiding principles in making such appointments. But if, say, the adviser pushes in a favorite, or if a group on the newspaper staff votes an amiable, bland, popular, even fairly able individual into that office, the paper and its staff and the school has what it gets and deserves — nothing much, a nothing much which the paper often

reflects.

But if the paper is to be respected, as this writer feels that his is, what are some of the qualities which should be looked for in the future editor in chief? The following list is made up as a result of nearly twenty years active adviseryship of a six-page weekly paper in a boys' private boarding school: active leadership potentialities; high grades; possibly some degree of personal attractiveness; detailed knowledge of the techniques of

school newspaper work; the wish to be a successful editor of a paper that is going on and up, even when the going seems not to be smooth; a worthy school citizen; good rapport between him and the adviser; and, when a difference of opinion arises, to be loyal to the school and the best interests of those its seeks to serve. It seems obvious to say it, but no one person will have all of these qualities. Some years an editor candidate will have more of some than he will of the others; but it seems desirable that they should all be present to some degree.

Active leadership is often conspicuously lacking in too many student-run endeavors in this country, at least as far as the high-school-age group is concerned. If some one plays, say, varsity football, varsity baseball, or is a cheer leader, etc., he is thought by many to be automatically a leader. Such types may be physically vigorous, amiable, extrovert, popular, and even capable. But such qualities are not of necessity indicative of real, active leadership — that is if what I have observed means anything. Is not a real, active leader in school someone who has initiative, who will endeavor of his own accord to do something constructive about a situation when the going isn't smooth or popular, or who will tell someone under him about a mistake, an omission, an absence, or who will dare to buck a popular trend or idea because that trend or idea isn't right? Doing such things, of course, requires tact, personal integrity, courage, and even ability. Are not too many student-voted, so-called leaders in all our schools merely amiable, bland, attractive, perhaps able yet spineless creatures when difficulties arise and forceful leadership is re-

quired? And do not some of the faculty-voted student leaders come in the same class, too?

Let me illustrate what I mean by leadership as far as school newspaper work is concerned.

Several years ago a feature editor on my paper, the son of a long-time member of this school's administration and an active teacher, failed to come to a regular meeting of the writing staff. Although that feature editor's father had disciplinary jurisdiction over the editor in chief, the latter went, of his own volition, to that feature editor and asked him to explain his absence. That action on the part of the editor in chief was to me leadership — a type of leadership that would improve certain members of teaching faculties if it were exercised.

One associate editor of my paper once was absent, and that same editor in chief privately reminded him that he should give up his high position if he couldn't come when he was supposed to, for how could the reportorial members of the paper be chided on shortcomings unless the associate editor did things the desirable way? This same boy dared, too, to buck in the editorial columns of the paper undesirable student trends and thinking. At the year's end, when prizes were awarded, these things were recognized — I am happy to say.

Any student editor anywhere who demonstrates such leadership is a valuable asset to the paper, the school, and, through both, his day and generation. And in these instances just cited, as well as with many others, there was excellent rapport between this editor and me.

How is the editor in chief selected, appointed, or chosen for the paper of which I am the adviser?

One evening in early January of this year, when I was resting on the sofa in my quarters, the present editor in chief, a good one, came in to show me the plan of the paper for the following week. I looked at the plan carefully, made a comment or so, and then passed it. Having had my mind for some time on the annual change of staff in May, and as we were alone, I said to him, "Who do you think should succeed you, Joe?" He named some one, and we fell to discussing his qualifications pro and con. The boy discussed has all the qualities named in the second paragraph above, although in one of them he is not strong. Some changes may have to be made to work him smoothly into the top position; and these we discussed, too. Undoubtedly, though, that boy will be the next editor in chief of the paper, for, as I say in the first paragraph, he has more or less appointed himself.

Generally speaking, that is the way I've gone about getting a new editor in chief of the paper. And on the whole it has worked well.

Several years ago two candidates of nearly equal merit were being considered for this chief position. I discussed the problem privately with some of my colleagues on the English faculty. Some named the one who had the more imaginative flair as a writer but who was the less worthy school citizen. Privately I consulted each member of the outgoing editorial staff of six boys. Not one of these named the imaginative-flair boy, although, of course, they liked him. The situation gave me a little concern. I asked this outgoing staff of six if they minded being quoted publicly by name as to the boy they favored should any difficulty arise when the new editor was named. All agreed they didn't mind. The an-

nouncement was made, and I got the boy whose leadership qualities I have cited above. And the paper for that year was one of the best we've known.

Have I had any troubles with editors? Yes, a few in my early years.

I had one who told me he was always on the side of the students in everything. Although he was the only possible choice and was well qualified in many ways for the position, the rapport between him and me was not good. Another told me that he believed in breaking any school rule, and if the faculty didn't catch him it was their fault. In reality this was not as bad as it now sounds. In my first year, before I had any grey hair, the editor in chief took a week end away and never said anything to me about it. When the bulk of the copy has to be at the printers by 8 a. m. each Monday morning of the school year, such a situation can be troublesome.

Although the school is a non-denominational one with formal Protestant affiliations and attendance at all chapel services is required, I've had Jewish editors, a Roman Catholic one, and several belonging to the various Protestant denominations. The writing staff always has been, and is, constituted in the same mixed way. Such things, however, have made no difference to me as far as the school paper is concerned, for I prefer democracy in action instead of something merely talked about. "By their fruits shall ye know them" was uttered in the Galilean hills centuries ago. Its practical application as a test of human worth still seems a good one to me when it comes to picking an editor in chief of a school paper.

# D.C. Group To Ponder Resolution To Abolish Electoral College

By Mary E. Murray

*The March 1955 issue of this publication carried an article headlined, "Students Start Project In Paper To Abolish Electoral College." The school where this began is the Allegany High School, Cumberland, Maryland. The May issue of The Bulletin reported further progress in an article entitled, "Student Editors Can Help Now To Abolish Electoral College." In what follows the adviser to the "Alcohol Mirror," biweekly paper in the Cumberland school, and instructor in citizenship and journalism, tells the past history of "H. J. Resolution 279" and its present status. It should be noted that this Resolution is being considered in Washington, D. C., by a subcommittee of the House Judiciary Committee.*

It was D-E Day at Allegany High School, Cumberland, Md. April 15, 1955, marked the first milestone in the Citizenship Education Class project for DIRECT ELECTION of the President of the United States. As a letter from the Honorable DeWitt S. Hyde, Representative from the Sixth Congressional District of Maryland, was opened by the instructor, thirty-seven youthful citizens nervously awaited the perusal of its contents.

"Enclosed is a copy of H. J. Resolution 279 providing for an amendment to the United States Constitution to abolish the Electoral College in favor of direct election of the President which, at your request, I introduced in the House of Representatives today," stated the Congressman.

It all started in October of 1954 in the CEP class at Allegany when, following the instructor's explanation of the inadequacies and inefficiency of the Electoral College, Eleanor Murphy, a junior, asked the question, "What can we do about it?" What they did, this group of 37 young Americans, would do credit to their elder statesmen.

A letter to their Senator, the Hon. J. Glenn Beall, brought

background material on the history of the Electoral College, the pros and cons of the system, and the various attempts, some 120 in all, made by members of Congress through the years to abolish it.

A class panel consisting of three boys and three girls prepared arguments for and against the present system of Presidential elections. Local lawyers were invited to speak to the class and help clarify the students' thinking. Recordings were made of the presentation of attorneys, W. Earle Cobey, who favored direct election, and William M. Wilson, who at that time upheld the Electoral College system. (He has since endorsed H. J. Res. 279.)

The first direct approach to having a resolution introduced into Congress was made when the panel visited the office of Rep. Hyde on his monthly visit to Cumberland in December. Deeply inspired by the enthusiasm of the junior history students, Mr. Hyde promised them that if they wrote a resolution that met with his approval and that had the backing of many interested voters, he would introduce it in Congress for them.

That offered a two-fold chal-

lenge—a petition and a resolution. Forums, club programs, radio and television appearances and sessions with the Mayor and City Council followed in which the "Electoral College story" of ten minority presidents was presented. Then a citywide poll was conducted by the class to "feel the pulse" of the voters of Cumberland. Seventy-five per cent of the 15,000 polled favored direct election; nine per cent, the present electoral system; and sixteen per cent had no opinion.

Not knowing how Judge William C. Walsh, former Attorney General of Maryland, thought on the matter, but realizing that his advice would be invaluable, the panel secured an appointment with him. He met them halfway in their thinking—"the Electoral College is obsolete and should be replaced by direct election." In that, all agreed. But how? Should the President be elected by direct vote of the people without limitations, by direct vote with recognition of State power in some special way, or by a percentage electoral vote?

On February 23, the instructor and one of the students, as guests of Freedom Foundation on a three day pilgrimage, dined with Sen. Beall and Rep. Hyde at the Capitol in Washington, D. C. Following the dinner, they participated in a broadcast with Mr. Hyde in which the Electoral College project was discussed. A recording of the program was broadcast the following week in Cumberland.

At that time, Mr. Hyde was not satisfied with the students' ideas for the resolution and was unwilling to present it. The resolution as then written provided that the candidate carrying the highest number of popular votes in the nation be elected President. This method, however, would give the ten or

twelve largest states control of the election.

Home from Washington, the students made a more complete study of the voting results of all previous elections. They found that never in history has a President failed to carry at least 40% of the States. A new idea was conceived. The old Electoral College system provides that to be elected President a candidate has to carry a majority of the electoral votes. A check-up revealed that the 17 largest states could thus elect the President.

Since one of the arguments against direct election has been that a few large states would control the election, the students inserted in their Resolution that in addition to carrying a plurality of the popular vote, the winning candidate also must have a plurality of the vote in 40% of the States. At present, with 48 States in the Union, the candidate would be required to carry nineteen.

The students rewrote the Resolution, took a typed copy of it to Judge Walsh for legal advice and later presented it to Rep. Hyde on his March visit to the city. He felt that the 40% clause had been the missing link which will strengthen the power of the States without lessening the value of the individual vote. He promised to introduce it in the 85th Congress. A few corrections in wording and terminology were made by the Legislative Counsel and D-E Day, April 15, found the CEP brain child on the records of the House of Representatives.

Two problems then faced the youthful legislators. National backing was necessary if the Resolution were to make progress and immediate action was imperative to keep it alive until national support was forthcoming.

On the home front, the students scoured the city with petitions in support of the measure and started a post card crusade for H. J. Res. 279. A special issue of The Alcohi Mirror, official school newspaper, devoted entirely to the project, was published May 13. Cartoons, pictures, and opinions of nationally known commentators and statesmen were included. Copies of the special issue were sent to every member of Congress and to one hundred leading newspapers and one hundred member high schools of CSPA in the 48 states. Replies were received from several Senators and Representatives congratulating the students on their "very worthwhile project and interest in national government."

An article in the *Washington Star* of May 17 carried a two column head which read: "Teen-Age Drive To Ban Electoral College Felt Here." So effective was the correspondence and the power of the press that the Hon. Emanuel Celler, chairman of the House Judiciary Committee, assigned the Resolution to a subcommittee, headed by The Hon. Francis Walter, for study.

An encouraging phone call was received from a *Washington Star* reporter. "The fact that the Resolution has been given by the House Judiciary Committee to a subcommittee is evidence that the Resolution is worthwhile," he said. "Otherwise it would have been killed by the general committee."

In May, a resolution supporting H. J. Res. 279 was presented at the Northeast Regional Conference of the National Education Association at Portland, Me. by the Allegany teacher in charge of the project who was attending as a delegate from Maryland. Following its reading, it was given to the resolutions committee for

study with the understanding that if approved by them it would be presented at the NEA Convention in Chicago.

Latest reports on H. J. Res. 279 came from the office of Rep. Hyde in August. Thousands of post cards, petitions, and newspaper slippings have been received by both the House Judiciary Committee and the sub-committee and interest is definitely growing. Mr. Hyde has given TV and radio talks urging support of the proposed amendment.

The Resolution is now in the hands of the Hon. Francis H. Walter, Democrat of Pennsylvania, chairman of the House Judiciary subcommittee. A phone call to him revealed that the Resolution will not be acted upon until the next session of Congress since it is not an emergency measure.

Congress will convene in January. How strong is the student press in America? With the Columbia Scholastic Press Association endorsing the project and Dr. Joseph M. Murphy, director, urging the membership to show Congress and the nation at large the strength of the junior fourth estate, give your united support to H. J. Res. 279. Through editorials, post cards, and petitions, begin a campaign of hurricane velocity and carry it through with the constancy of the North star so that when Congress convenes in January, your Representatives and Senators and Congressmen Walter and his subcommittee will realize the student press is not only aware of the problems of a democratic government but is an articulate group making use of the most powerful medium of communication in the world—the FREE PRESS.

Members of the junior fourth estate, help put the V before D-E in 1956.

# Guide To Good Books

By Hans Christian Adamson

*U. S. Air Force, retired. Author in the fields of aviation, astronomy, popular science, biography, history, transportation, nature, etc. The reviews appearing in this October 1955 issue of The Bulletin of the Columbia Scholastic Press Advisers Association, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to: Hans Christian Adamson, Parklak-brea Towers 6-B, 360 South Burnside Avenue, Los Angeles 36, California.*

The Communistic Cavalcade of expendable promises and bold threats is presented in clear and objective outline by Richard M. Ketchum in *What Is Communism* (Dutton — Non-Fic. — \$2.95) an impressive illustrated inventory of World Communism under Red Russian sponsorship. In publishing this timely and worthwhile survey at a price that should help to boost the book's circulation, Dutton is making a notable contribution toward a broader, factual rather than emotional, understanding of and opposition to the handful of Kremlinites who would rule the world and enslave its people. Step by step, through pictures and through text, Editor Ketchum reveals the planting, expansion and pattern of Communism a la Russe — its conquests and failures, proponents and victims. Of special interest is a chapter which, in question and answer form, highlights Communistic goals, lies and progress in America. Will Anderson and Ruth Traurig as Art Director and Picture Editor, respectively, have provided an excellently handled gallery of illustrations which testify to the truth of the ancient Oriental saying that one picture is as eloquent as thou-

sands of words.

A unique and acceptable companion volume to Mr. Ketchum's evaluation of Mother Earth's red-rash is *What Is Democracy* (Dutton — Non-Fic. — \$2.95) a picture survey of World Democracy by the same team of editorial executives. After tracing the advances and retreats of Democracy over the centuries, the editors come to grips with the problems of Democracy — the difficulties Man has had to overcome in order to make Democracy work. In this book, also, there is a solid quiz section that goes into the heritage, history, economics, and future of the Democratic Way. Each book has a foreword by Dr. Grayson Kirk, president of Columbia University. To summarize: Both of these books are top-drawer required reading for all Americans.

By the time this reaches the stage of print, Caryl Chessman, author of *Trial By Ordeal* (Prentice-Hall — Non-Fic. — \$3.95) may have walked that terrible Last Mile that leads from San Quentin Death Row to the Gas Chamber; but even so, he is one of the few criminals whose work (behind bars) to put an end to capital punishment has been more effective than many

other agencies beyond prison walls. This second volume by California's unique Escapee from the Gas House is a bit too coldly analytical to equal his first book *Cell 2455, Death Row*; but it is still expert testimony to the fact that criminals get caught and that crime does not pay. Most heart moving part of the book deal with the terrors of murderers who await execution on Death Row. It is strong stuff and not for tender stomachs.

Some people join the Marines to see the world, but Harold Water, an Australian by birth but American by adoption, joined the Coast Guard. This he did way back in the early 1920's only to quit some 20 years later — and thereby hangs a tale — a dog-gone good sea-going tale about how one becomes an old sea-dog in the Coast Guard and the adventures one has in the course of this experience. Entitled *Adventure Unlimited* (Prentice-Hall — Non-Fic. — Illus. — \$3.95) the book tells about tracing and charting the course of icebergs on Atlantic sea lanes. Among other items, Water paints a wonderful picture of the death of an iceberg. Other adventures include revolutions in Cuba; snatching ships from the Ocean Graveyard at Cape Hatteras; hunting arsonists and bomb-placers in the port of Baltimore; and last, but far from least, battling rum-runners before World War II and Japs on Pacific Islands during the latter fracas. As First Lieutenant aboard an LST, Water made some 15 South Pacific Landings. But why no contents table?"

Seagoing adventure of a completely different sort is to be found in *2000 Fathoms Down* (Dutton — Non-Fic. — Illus. — \$4.00) by Commander Georges S. Houot and Lieutenant Pierre H. Wills of the French navy. The book covers every fascinating detail of their

great exploratory adventure when the authors — on February 15, 1954 — took their deep-diving bathysphere to the record depth of 13,287 feet for a period of 50 minutes off the coast of Dakar, Africa. Translated from the French by Michael Bullock, the book seems not only to have retained all of the dramatic and absorbing account of the original, but also gives an intriguing peek into the future activities that may arise from the explorations of the authors into the unknown of the deep-sea world.

Years ago when the world and I were much younger, I read a love story about two sufferers from tuberculosis entitled *Ships That Pass In The Night*. It left me with an emotional impact, a sense of sweetness, that I never have forgotten. Such a book on a similar theme is *Wish I Might* (Harper — Non-Fic. — \$3.00) by Isabel Smith. In 1928, at the age of nineteen, Miss Smith's way of life came to a sudden end when it was discovered that she had tuberculosis. She was taken to Saranac Lake, New York. It was expected that she would be there a couple years — actually her battle against the dread killer (often nearly lost) lasted twenty-one years. This is not merely the story of a wonderful fighter who defeated Death against many odds, but a beautiful reverie by a sweet-minded and gentle-hearted person whose will-to-live never became grimly belligerent but who was always eager to extract from each day its small and evanescent pleasure.

The *Abominable Snowman* (Doubleday — Non-Fic. — Illus. — \$4.00) may be a hoax or a truly mysterious member of the animal kingdom. At any rate, in his book by this title, Ralph Izzard, a London reporter, gives a thrilling account of his neck-breaking search in the high Himalayas for a leg-

endery snowman who supposedly inhabits this near-stratospheric wilderness. From time to time, explorers, mountain-climbers, and mere travelers have reported the presence of a strange "half-human" creature in this Everest region. Natives, who reluctantly professed seeing it, called it a Yeti — half-bear and, seemingly, half-man. To prove the truth-or-false of this rumor Ralph Izzer persuaded his newspaper, *The London Daily Mail*, to organize an expedition designed to hunt the Snowman to his lair. They never found a living Snowman; but the saga of the hunting makes exciting reading for those who like the tall adventures of high mountain climbing. Conclusions with respect to the rare and rambling beast: That there are in the Himalayan heights beasts as yet unknown to science. And, as in the Hunting of the Snark — the Boojum may be a Yeti.

*Hellcats Of The Sea* (Greenberg — Non-Fic. — Illus. — \$5.00) is the stranger-than-fiction and science-fact story of the nine American submarines, their skippers and crews who, in 1945, invaded Hirohito's super-private Sea of Japan by means of a top-secret sonar device that enabled them to penetrate the minefields of Tsushima Strait. Told by Vice Admiral Charles A. Lockwood, who commanded submarines in the Pacific during World War II, and Hans Christian Adamson, the book has a foreword by Admiral Chester W. Nimitz. The answer to the baffling question: How could U. S. subs enter those sacred and well protected waters, Japan's lifeline to Asia, is given in full only now — ten years after the event and told by the man who organized and directed a dramatic and dangerous under-water invasion.

Those who are attracted by the

magnetism of the theatre and its glamour-endowed people will find a lot of satisfactory reading in *Me And Kit* (Little, Brown — Non-Fic. — Illus. — \$5.00) the autobiography of Guthrie McClintic. For some three to four decades, the author has lived the star-spangled life of a Broadway producer-director. In private life he is the longtime husband of long time stage luminary, Katharine Cornell, the "Kit" of the title of the book. Without being in the least bit guilty of name dropping, Mr. McClintic gives great or casual reference to such stars of the boards as Ethel Barrymore, John Gielgud, Marlon Brando, Judith Anderson, and Noel Coward, just to mention a few. The interesting part of *Me And Kit* is that it not only deals with both sides of the footlights and discusses the making of box office successes, but also mentions the interesting "eggs" as well as the satisfying nuggets among McClelland produced plays. Of particular interest to theatre goers of all ages are the sixteen pages of half-tones with which the book is illustrated.

From time to time, Americans have had thumb-nail impressions of Mikimoto, Japan's richest self-made man, and now in *The Pearl King* (Greenberg — Non-Fic. — Illus. — \$3.95) Robert Eunson, chief of the Associated Press Bureau in Tokyo, presents the king's unusual story in detail. It is a rags-to-riches piece that follows Mikimoto from his start in life as a poor but honest noodle maker through his discovery of how to make millions—in any kind of money—out of the making of cultured pearls. The hero of the piece died recently at the ripe old age of 96, almost half a century after he inserted the first granule of mother-of-pearl into the flesh of an oyster, which thereupon produced a pearl. An interesting

human study, it shows that pearls, like gold, are where you place them.

*The Token* (Little, Brown — Fic. — \$3.00) is a short posthumous novel by Samuel Shellabarger who gave his farflung readers such satisfying works from his gifted pen as *Prince of Foxes* and *Captain From Castile*. This is mainly the story of Count Raoul and Lady Blanche, set in that time of medieval France when Knightly Honor and noble love held sway. Those who found Shellabarger novels among the *musts* of the past will regard his latest and last as required reading. The hall mark of all his works — wonderful attention to details in long-gone ways of living — is a thoroughly imprinted on this last book by a well remembered writer.

Towns that one heard about in the Niebelungen saga and castles that were old when the Lorelei sang her alluring songs are commonplace items in a unique travel book by Felizia Seyd and briefly named after its subject — *The Rhine* (Doubleday — Non-Fic. — Illus. — \$5.00). This well-illustrated and carefully thought-out volume is indeed, as it author calls it, a guide to a Great River where romance and reality have always met. From the lofty Alps, where the river has its humble start, down through Lake Constance and into Germany — across Holland and into the North Sea — Mrs. Seyd follows the rambling waterway and tells its colorful story. Although it is almost a bend by bend job, the story never gets tiring, and the reader never gets bored. One wonders how Mrs. Seyd collected all this data until one discovers that she was born and spent her youth in Dusseldorf. Among ancient localities we find such places as Aachen, Cologne, and Heidelberg.

In modern history there is Remagen of bloody World War II fame, Bonn, and Arnheim.

If one is to believe *Occupation: Thief* (Bobbs-Merrill — Non-Fic. — \$3.50) Donald MacKenzie, its author, became a law-breaker mainly because he liked nice things. This is not only the story of a man's flight from himself but also of a master criminal's flight for freedom from the English police. Born in Canada, MacKenzie spent part of the World War II years in England where he stole more than a million in British clothing coupons. Foolishly he was caught when he gave a mere traffic cop the wrong set of credentials. Out on bail, he escaped from England to the United States by way of France, Italy, and Africa. In America, he ran afoul of the law and ended up in jail. There began his reformation — and his authorship. On completing his term in Sing Sing, MacKenzie returned voluntarily to England where he served his term. Thus, having paid his debt to society, MacKenzie set himself to the task of writing a book on the old, old theme—but with new variations — that crime does not pay — even if one can afterward profit by writing about it.

What with newspapers brimming with data on space statelites and moon flares, there should be added interest in *Men, Rockets and Space Rats* by Lloyd Mallan (Messner — Non-Fic. — Illus. — \$4.95). In a realm where fact is rapidly outdistancing even the weirdest fiction, a book such as this provides a first-rate guide as to what is really being achieved in man's effort to establish new frontiers in the outer stratosphere as well as in space, by the use of test equipment and animal experiments in the upper air.

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